

WASHINGTON, D. C., SUNDAY, OCTOBER 29, 1922.

HALLOWEEN PLAYS BEFORE THE LATE OCTOBER FOOTLIGHTS

Laughter Rules New Attractions On Week's Bill

Garrick Offers a Comedy-Drama. "Turn to the Right" at The President.

LAUGHTER plays a leading role in the plays that are offered in the Washington theater this week. First in importance is "The Man on the Balcony," a new play by Emil Nyltray, author of "The Little Typhoon" and "My Lady Friends," which opens a week at the Garrick tonight. At the President, however, the President Players offer their second repertoire production of the season in "Turn to the Right," which also opens tonight. Strong bills at the vaudeville and burlesque theaters of the city indicate a week of marked jollity in the playhouse.

GARRICK—The attraction at the Garrick this week, beginning this evening, will be Frank Smithson's production of Emil Nyltray and Herbert Hall Winslow's comedy-drama, "The Man on the Balcony," presented by a company that includes Cyril Scott, Franklin Dawson, Luis Alberni, George Harcourt, Frederick Karr, Noel Leslie, James R. Waters, William Walcott, William Lennox, Hal Briggs, J. Strachan Young, Ottola NeSmith and Lillian Brennard. The story is told in a prologue and three acts. It mingles comedy and romance in generous measure. Emil Nyltray is the author of "The Little Typhoon" and "My Lady Friends."

PRESIDENT—Arthur Leslie Smith and Henry Duffy will present the President Players at the President Theater tonight at 8:30 o'clock in their second repertoire production of the season, "Turn to the Right." Winchell Smith and John E. Hazard's great romantic drama, with Eileen Wilson and Henry Duffy in leading roles. It will be presented for a week's engagement. The production has been staged by Cecil Owen, while the cast includes Robert Lowe, Graham Valsey, Guy D'Ennery and others. "Turn to the Right" is a play of fun, heart interest, and based on the story of an erring boy's regeneration through the Christian influence of his old-fashioned mother. Matinees will be given on Wednesday and Saturday at 3:30 p. m.

B. F. KEITH'S—At B. F. Keith's this week, commencing tomorrow, the headliners will be the Spanish wonder dancers, the Caninos, comprising Elisa, Eduardo, Angel and Jose. The offering is named "A Fantasia Espanola." The extra added attraction will be the queen of the sawdust ring, May Wirth, with Phil, the world's greatest riding comedian, and the Wirth family. Other features on the bill are Wells, Virginia and West, "Two Jolly Tars and a Girl"; Gordon and Ford in "A Recital Classique"; Richard W. Keene and Bernice Spear with Viola Palmer in "Tea and Talk." William Ebs in "Always Something New." Rhodes and Watson in "Just Graduates."

BELASCO—Gertrude Hoffman, rated with the greatest of interpretative dancers, heads the vaudeville-revue unit, "Hello Everybody," which opens a week's engagement at the Belasco today. Miss Hoffman's program includes a miniature "Chauve Souris," the rhythmic version of Chopin's "Spring Song" and Sousa's "Stars and Stripes" march, an impression of Harry Lauder, the dance Apache and a specialty; Harry and Willie Langer, comedians; Carey, Bannan and Marr in mirth and melody; Tom and Betty Waters in tight-wire exploits; Leon Barte and Carlos Conte, dancers, and Billy Rhodes, a musical comedy juvenile, are added features.

COSMOS—"Four Queens and a Joker" will be presented this week, starting tomorrow, at the Cosmos Theater. It is a unique entertainment and is considered by the management an extraordinary headliner. Other acts include "Thirty Pink Toes," a surprise novelty; the Faynes in variety, Kelly and Wise in "In Distress," Walter Kauffman in comedy songs and merry chatter, Brady and Mahoney, "The Fireman and the Chief," Herbert Rawlinson's breezy romance, "Confidence," the Urban Movie Chats and the International News.

STRAND—The Strand, for the week beginning today, offers on the vaudeville portion of the bill "Dance Evolutions," with Vlasta Maslova in the stellar role, supported by a superb company of graceful exponents of the dance; La Fleur and Portia, the gymnast and the "human top"; Armstrong and Tyson in "Bright Days," Fred Weber and Company in "At the Stage Door," and with Tudor Cameron and Johnny O'Connor in "Apostles of Humor." The screen bill offers "The Heart Specialist," featuring Mary Miles Minter. It shows the adventures of a love expert in quest of love. Allen Forrest, Roy Atwell, Noah Beery, Carmen Phillips and Jack Mathews make up the supporting cast. "Silver Swane" is the overture and Donaldson's "Where the Bamboo Babies Grow" the exit march.

GAYETY—Slim Williams' "The Radio Girls" open at the Gayety this afternoon for a week's engagement. "The Radio Girls" offer a unique and entertaining show in combination with extravaganzas, vaudeville and burlesque. Aside from the comedy element, a fairy tale plot and a world of clean, wholesome humor. Billy Gilbert is the featured comedian in a large assemblage of singers, dancers and purveyors of jollity. A chorus of twenty aids in presenting "Isle of Adventure," a fantastical musical piece in two acts and six scenes. Alice Carmen, Arlene Johnson and Emma Wilson will be leaders of the ladies fair.



PEARL CRISP COSMOS

CANSINO BROTHERS ~ B.F. KEITH'S

IRENE CASTLE THE PRESIDENT

BILLY GILBERT GAYETY

CYRIL SCOTT ~ GARRICK

GERTRUDE HOFFMAN BELASCO

American Stage Mechanics Far in Advance of Europe

So Declares Russian Electrical Expert, Who Is Astounded by Lighting Effects Found in Theaters Here.

The mechanics of the American stage are far in advance of those employed in European theaters, says M. Bielousoff, who came to this country recently with Mme. Maria Kousnezoff and her company of Russian artists to present the "Revue Russe" in New York. M. Bielousoff is a graduate of the University of Moscow electrical engineering school. He is an expert in electrical matters, and while stage manager of the Femina Theater in Paris, where the "Revue Russe" played before coming to this country, introduced innovations in lighting control. One of the first things that impressed M. Bielousoff when he took charge of a New York stage was the advanced method by which the electrical equipment is operated. The control board at the Booth, for instance, is twice as large as any in Europe, and the lighting units, which are operated in multiple or singly, are an improvement over the method in use on the other side. After a tour of various theaters he expressed his opinion that the mechanical arrangements in American playhouses are at least twenty-five years ahead of European theaters. The American stage in which M. Bielousoff was most interested was that of the Century Theater, which has a big vaudeville producers of the North and East in an effort to find new faces and new acts for vaudeville met with a rather unexpected reward at last Friday's try-out. Several offerings appeared and, much to the surprise of Manager Brylawski, a major in the United States army was among them. In addition there were two talented local players who have appeared in dramatic productions here and received commendation, and a child offering that seemed to prove conclusively that the movies have not cornered all the juvenile talent. All of the acts were, as a matter of course, not yet ripe for public presentation, but some of them showed marked originality and ability in performance. Those will be developed and when in shape for a public test will be given an opportunity at one of the "Opportunity nights" in the near future.

ARMY MAJOR SHOWS TALENT IN COSMOS HUNT FOR PLAYERS

The decision of the Cosmos Theater management to follow the lead of the big vaudeville producers of the North and East in an effort to find new faces and new acts for vaudeville met with a rather unexpected reward at last Friday's try-out. Several offerings appeared and, much to the surprise of Manager Brylawski, a major in the United States army was among them. In addition there were two talented local players who have appeared in dramatic productions here and received commendation, and a child offering that seemed to prove conclusively that the movies have not cornered all the juvenile talent. All of the acts were, as a matter of course, not yet ripe for public presentation, but some of them showed marked originality and ability in performance. Those will be developed and when in shape for a public test will be given an opportunity at one of the "Opportunity nights" in the near future.

Current Amusements At a Glance.

GARRICK—"The Man on the Balcony." PRESIDENT—"Turn to the Right." KEITH'S—Vaudeville. BELASCO—Vaudeville. COSMOS—Vaudeville and pictures. STRAND—Vaudeville and pictures. GAYETY—"The Radio Girls." METROPOLITAN—Guy Bates Post in "The Masquerader." RIALTO—Weezy Barry in "Rags to Riches." PALACE—Wallace Reid in "The Ghost Breaker." COLUMBIA—Marion Davies in "When Knights Dined in Flower." GRANDALL'S—Charles Ray in "The Deuce of Spades."

SIDELIGHTS ON THE WEEK'S NEW OFFERINGS

Have you heard of the early Byzantine ear rings that men as well as women used to wear? Helen Blair, in "Turn to the Right," at the President this week, knows all about them. She even owns a pair of ear rings especially made from a photograph of Byzantine ear rings. They are dull white gold and jade and have peculiarly shaped pendants that hang close to the neck of the wearer, but the most curious thing about them are weird little silver pockets set close to the ear. According to Miss Blair these sacks were used to hold poison. The story goes that when a wearer sought to die one removed the ear ring and drained the poison from the cap. If death appeared particularly desirable both caps were drained. Miss Blair does not carry poison in her ear rings. She has them filled with a haunting French perfume that gives one the impression that her blond hair has been perfumed. Incidentally Miss Blair puts great import upon her ear rings as one of her aids to acting. She declares that certain roles demand earbobs. Her collection includes a handsome pair of black jet ear rings that were the property of Mrs. Robert E. Lee. "It is very funny," said Cyril Scott, in "The Man on the Balcony," at the Garrick Theater this week, "how some people gape and stare about dressing-room doors the first time they are admitted back stage. And the delightful sense they have of something wild and naughty going on all the time between stage folk. Some, apparently, think that when rehearsals are over, we hang on each other's necks. Certainly we do nothing of the kind. Very few of us know where the others are stopping. When we are together on the stage, we joke and fool and carry off hours of hard work as gaily as may be. "Neither are actors and actresses

Actor's Surgical Make-Up Wins Praise From Ince

Milton Sills Accomplishes a New Screen Marvel With Putty, Grease Paint And Patience.

What Thomas H. Ince describes as "the most remarkable make-up successfully portrayed on the screen" has been adopted by Milton Sills as Bud Doyle, the broken-nosed, tin-eared, rat-eyed gangster in "Skin Deep." Ince's drama of regeneration, which is expected to reach the Washington screen by early winter. In the opening scenes of the story Mr. Sills appears as the brazen and clever lawbreaker whom every policeman on New York's East Side would like to see securely behind the bars of a prison cell. To render these scenes convincing, a convincing make-up was necessary. His first step was to consult a national rogues' gallery, a huge photographic album containing pictures of many of America's most notorious criminals. Here Mr. Sills found the type he wished to portray on the screen—a hardened thug who had served time in several prisons. Copies of the picture were made and the work of endowing Mr. Sills with a broken nose, "cauliflower" ears and a battered, under-shot jaw commenced. The ears, apparently battered into shapelessness in countless Bowerly brawls, were fashioned of soft putty. To obtain the effects of a broken nose Mr. Sills first forced a large wad of cotton gauze into one nostril, giving it a distorted appearance, and then molded putty on the outside until the desired shape was attained. The undershot jaw was the most perplexing problem, as it must not interfere with his speech. Three hard rubber dental plates were finally made. These produced a square, aggressive jaw when placed inside the mouth between teeth and cheeks. A livid scar across one cheek was made by drawing the skin together and holding it in place with strips of invisible court plaster. The whole effect was smoothed off with grease paint and powder, a battered derby hat and trowsey brown suit, and Milton Sills, the gentleman, was Bud Doyle, the gangster. The necessity of removing the make-up after each day's work before the camera and putting it on again the next morning added to the difficulties. But in this a skilled face-builder saved Mr. Sills many weary hours. New ears and nose had to be applied exactly as they were the day before. The discomfort of a face covered with putty and paint and a mouthful of dental plates was, of course, exceedingly unpleasant. Patrons of the silent drama, when they observe the spirited acting of 15-year-old Wesley Barry, the freckled and featured player in "Rags to Riches," which opens a week's engagement at Moore's Rialto Theater, beginning today, will be curious to learn how the youngster's untamable spirit was leashed during the time necessary for the filming of the picture. Director Wallace Worley, who made this Harry Rapt production sponsored by Warner Brothers, says it was the hardest job he ever tackled. While Wes loves to pose for the cameraman, there are times when the lure of the bat and ball and corner lot is even stronger. Finally, the director hit on the only feasible solution to the baffling problem. At first he threatened to remove Wes from the small list of screen luminaries, but when this proved unsuccessful, he plotted a dark plot that won the day. While Wes was busy putting on rags for his part Mr. Worley stole out to the lot and promised the boys that if they kept away from the vicinity of the studio for another month he would give them \$10 apiece. The trick worked. Mischa Elman in Concert. Mischa Elman, Russian violinist, will play at the President Theater, Thursday afternoon, November 9, at 4:30 o'clock, under the management of Mrs. Wilson-Greene. During his two years absence he has made a tour of the world. This concert opens Mrs. Wilson-Greene's Artists' Course.

Hollywood Floods The Theater With Big Screen Plays

Every New Week Brings Some Fresh Camera Feat Before The Public.

By EARLE DORSEY. WITH the first of November looming up at hand there seems no reason to amend, in any particular, the prophecy voiced in this column some weeks ago to the effect that Thanksgiving Day was the earliest date to expect an addition to the list of Washington theaters available for legitimate attractions. The National Theater—a new National, in fact, as well as in name—already promises a Thanksgiving Day opening, but the management is promising nothing else. It expects to have the stage equipped and seats installed by that time, but that is about all. There will still remain a great amount of interior decoration to be done that may be held over until spring when construction forces will finish the splendid new office building that is to form a part of the theater. As to Poll's, construction work there is still in full blast, though some quarters hold that New Year's Day may come and go before the theater is ready for an audience. Steel work has been delayed and construction men refuse to make any predictions as to when one may expect performances. In the meantime work goes steadily forward as fast as conditions will permit. All this is a little disheartening to the confirmed theatergoer who prefers legitimate drama above all other and who chafes under the fact that Washington, with some 400,000 population, is forced to depend on Garrick bookings of a none-too-promising variety so far. The delay, however, will have its compensations. It will give to Washington not only two practically new theaters, in the National and Poll's, but it has been the means of forcing into the ranks of legitimate playhouses the long-neglected theater at Eleventh street and Pennsylvania avenue that has been rechristened the President and which is now well-started on one of the most successful repertoire seasons the town has known. There is every reason to believe that the President may easily become the home of a winter repertoire company offering legitimate drama in repertoire form for those who and \$2 and \$3 theater prices a trifle high on occasion. The President management has wisely made no attempt to take advantage of its success by raising prices and its management declares that the popular \$1-a-seat figure will be retained regardless of the prosperity that has beamed on the Players. All this, however, has no bearing on the fact that the President seems definitely established as a legitimate playhouse that the public will patronize, while a glance at recent events will instantly show that the present theater shortage may prove in the long run a blessing in disguise. In the meanwhile, perforce, the city takes its legitimate drama in homeopathic doses. The Garrick has brought five or six new plays to town in as many weeks though not more than two of these have shown much promise. The photoplay theaters, on the other hand, have presented an entirely opposite condition of affairs by offering, since September 1, a bewildering and pretentious array of pictures—at least one screen opus for every week of the intervening period. The first of these big pictures, of course, was Rodolph Valentino's "Blood and Sand" that opened on September 3 and easily held the center of the stage until the appearance of "The Prisoner of Zenda," Rex Ingram's production, cut short its run. "The Prisoner of Zenda" enjoyed its share of popularity only to be crowded by "Monte Cristo" and "The Storm." Then came Cecil B. DeMille's attraction, "Manslaughter," and this enjoyed a protracted popularity that eventually gave way to productions like "Under Two Flags," John Barrymore in "Sherlock Holmes" and Mae Murray in "Broadway Rose." After these came "Knighthood," the long-heralded picture starring Marion Davies that goes into a second week at the Columbia today, while the newest picture to bid for screen honors is "The Masquerader," the picture of Guy Bates Post's stage play in which he makes his cinema debut at the Metropolitan today. There is no denying that the Washington screen has thoroughly eclipsed all past efforts during the eight weeks that have gone by since "Blood and Sand" first flashed on the horizon. Some of these productions have been those that enthroned magnitude and beauty rather than dramatic merit, but in the main they have managed in one way or another to challenge public attention in a way that camera entertainment has probably never before challenged attention here. All this tends toward optimism. The exhibitors are apparently sparing no trouble or expense to obtain the best product obtainable, while the record they have already established indicates that the winter may prove a memorable one in local screen circles. Turning back to the matter of legitimate drama at the Garrick, there have already been issued bulletins from that playhouse that promise better things ahead. For instance, in addition to the Emil Nyltray play, "The Man on the Balcony," that comes to the Garrick tonight, the same theater also announces the appearance next week of Otis Skinner in a revival of "Mister Antonio." And after that come other productions of an equally promising nature. Viewing matters from all angles, there is room for a generous Pollyannism in a theater survey at this time.